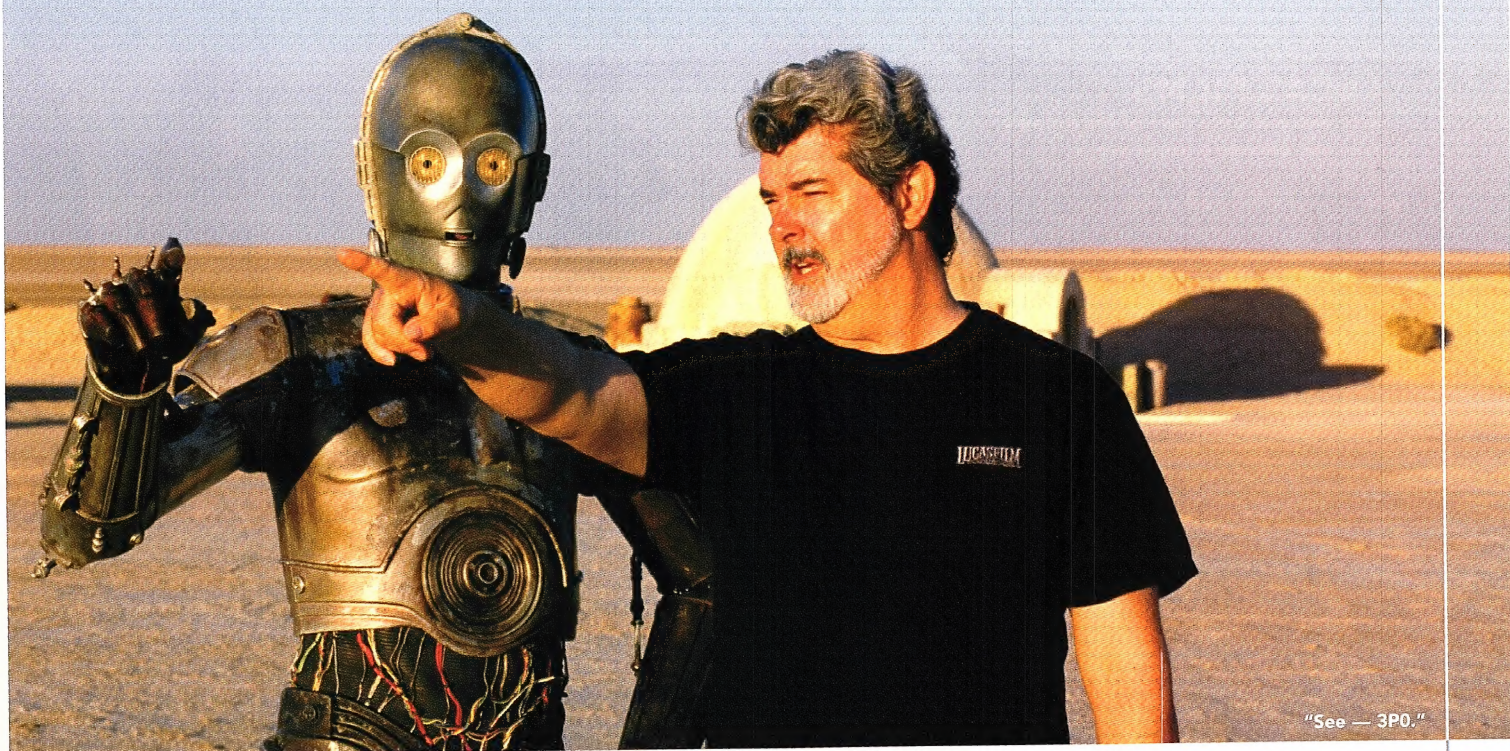
A full-page background image of a Mandalorian in armor, holding a blaster, standing on a rocky, desert-like planet surface. The armor is silver and blue, with a helmet that has a visor. The background is a dark, rocky landscape under a blue sky.

GEORGE LUCAS AND SAMUEL L. JACKSON
TALK TO DVD NOW ABOUT MAKING
STAR WARS EPISODE II: ATTACK OF
THE CLONES. PLUS STUNT
CO-ORDINATOR NICK GILLARD
SHOWS YOU HOW
TO FIGHT LIKE A JEDI.

ATTACK MODE



"See — 3PO."

BY GEORGE!

George Lucas' blueprint for the digital revolution.

DVD Now: Can you describe the technical details of the DVD release: does having a digital source make for the best possible picture and sound quality?

Lucas: Because *Episode II* was shot with a digital camera and created digitally, you could almost say it was made for the DVD format. The *Episode II* DVD also marks the first time a movie has gone straight from a digital source to DVD, which presented new technical challenges to the THX team. They did a phenomenal job making sure that there was no loss of definition to the digital images that were so full of motion and detail. Their expertise in image and sound replication preserved the creative work that so many artists and sound designers had put into making this movie.

DVD Now: What is or are the best features of the DVD format, as far as you are concerned: the optimum reproduction of picture and sound, or the opportunity to include 'extras'?

Lucas: Obviously, the movie itself should be the driving force and the reproduction of the movie's sound and picture quality should be exactly as the filmmaker originally created it. The opportunity to include 'extras' is just one of the added benefits that the DVD format allows.

DVD Now: Do you feel you're leading the charge in the digital revolution?

Lucas: I see the digital future of cinema as evolutionary rather than revolutionary. The advance of cinema into the digital world is a normal transition. Just as we went from silent

films to sound pictures, from black and white to color films, digital cameras are just another tool we can use to create movies. The cameras we used on *Episode II* were early versions and a bit cumbersome. We got the results we wanted but in any evolutionary process, it can only get better.

DVD Now: What effect do you think digital tools will have on cinema?

Lucas: More people will have access to the medium. It's similar to writing novels or plays: if you have a story to tell and the talent, you can express yourself. That has not been possible with film because it's just too expensive. Digital also allows filmmakers to have a wider range of subject matter.

DVD Now: What is the biggest benefit of digital filmmaking for you?

Lucas: A lot of my enthusiasm for digital is because it makes the process so much easier. Also, I have much more control in the post-production process in terms of making the images look the way I want them to look. It's like a car that looks sleeker, drives better and goes faster.

DVD Now: These days are you thinking about the eventual DVD release when you actually

make a film?

Lucas: No, I can't think about the DVD when I'm shooting the movie. My contribution to the DVD is the movie itself.

DVD Now: *Attack of the Clones* is a story unto itself, yet also part of a larger continuing tale. How does it fit in relation to the other parts of the saga?

Lucas: The character of Anakin Skywalker is central to the entire saga. What drove me in the first place to create this new trilogy was to create a story about somebody who starts out as a good person, but is seduced by the dark side and becomes evil but is ultimately redeemed. In *Episode II* we begin to see flashes of anger in Anakin and his fierce determination to be the most powerful Jedi which will ultimately lead him towards the dark side. *Episode II* is the pivotal point in the saga where important choices are made by all the characters that will affect their fates and the destiny of the Republic.

DVD Now: There are various documentaries included on the DVD which delve into the process of both visual effects and sound design. Do you feel a little bit like a magician revealing how his tricks are done?

Lucas: I don't actually get involved in the mak-



Two's company.

LUCAS FILMS

Star Wars is only part of his empire. We rate George's other work.



THX 1138 (1971)

Lucas developed his award-winning student short into a feature film starring Robert Duvall as the title character THX 1138. Set in a dystopian future where the populace are drugged and pleasure is limited, THX 1138 (Robert Duvall) breaks the law

by sleeping with his roommate (Maggie McOrnel) and goes on the run. Paranoid and arty there were few hints of what was to come.

OVERALL: ★ ★ ★ ★ ★



American Graffiti (1973)

The third most popular movie of 1973 *American Graffiti* is a nostalgic teen movie set on the last night of summer, 1962. *American Graffiti* harks back to a pre-Vietnam innocence that appealed to contemporary audiences. Lucas's use of pop music from the period and attention to detail is remarkable. The film still stands at the front of the class in the crowded coming-of-age genre.

OVERALL: ★ ★ ★ ★ ★



Raiders of the Lost Ark (1981)

Four years after the release of *Star Wars Episode IV: A New Hope* Lucas managed to find time to write the story, co-write the script and executive produce his buddy Steven Spielberg's homage to the adventure serials of old. *Raiders of the Lost Ark* was a huge hit, winning critics and audiences alike with its old style action. Easily one of the best films of the 80s.

OVERALL: ★ ★ ★ ★ ★

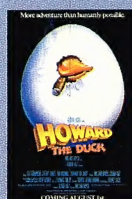


Willow (1988)

Lucas wrote the story and executive produced Ron Howard's first feature as director. *Willow* tells the story of a "little person's" quest to save a holy baby from an evil queen. As Howard later admitted Lucas was pretty hands-on during production and

Lucas's Industrial Light and Magic, provided the groundbreaking effects. There's more than a touch of *Star Wars* about this fantasy tale.

OVERALL: ★ ★ ★ ★ ★

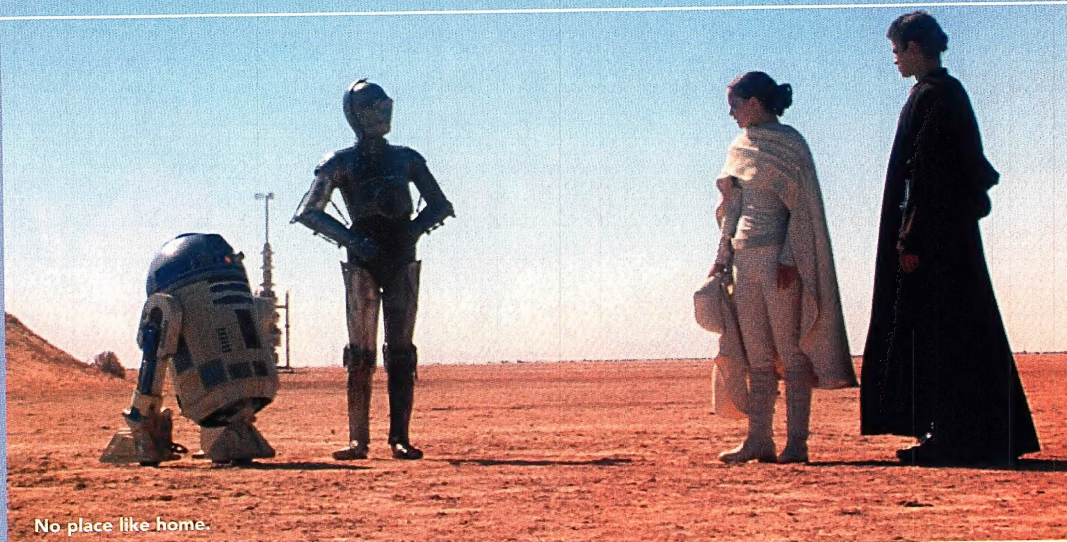


Howard The Duck (1986)

Howard the Duck was a box office turkey for executive producer George Lucas. The story of the earthbound exploits of an extraterrestrial duck failed to catch the public imagination. Even the effects were below Lucas' high standard.

Played by eight different midgets in a suit, Howard is one lame duck.

OVERALL: ★ ★ ★ ★ ★



No place like home.

ing of the documentaries but I do feel they have value for anyone interested in the process of filmmaking. The *Episode II* documentary crew follows every step of the production from concept art to final frames and final sound mix. Two of the documentaries on the DVD explore some of the new digital tools available to filmmakers. One of the documentaries provides insight into the artistry of animators as they create living, breathing, and in Yoda's case, lightsaber wielding digital characters, creatures and even stunt-doubles. The other documentary illustrates the importance of pre-visualization to the filmmaker by providing digital blueprints for the complex scenes created by digital concept artists working with digital storyboarders and digital animatics teams.

Another documentary follows the sound crew as they gather all the elements necessary to create the sound for *Episode II*, illustrating the fact that great movie sound doesn't just happen by putting a microphone on the set. It takes teams of sound recordists, sound designers, foley artists, effects editors and even alien language creators working together in blending all the sound elements to create the final sound mix. The visual effects artists at ILM and sound design teams at Skywalker Sound are not magicians giving away their secrets. They are artists sharing their expertise and passion for filmmaking.

DVD Now: *What's 'R2-D2: Beneath the Dome'?*

Lucas: Well, actually the DVD includes just the trailer for the documentary series, 'R2-D2: Beneath the Dome' that ran on our website, starwars.com. R2 is an actor just like everybody else. He has a life. Star Wars audiences are familiar with R2 as the action hero of every set piece of all the Star Wars movies - the one who saves the day in every movie. R2 and C-3PO are the only characters who are in every single movie and heroes in them all. Well, R2 is anyway; C-3PO is just tagging along.

DVD Now: *Back in the mid-seventies when you were pitching the first Star Wars to production executives, did you ever imagine that audiences would still be hungry for new episodes more than a quarter century later?*

Lucas: There is no way I could have ever imagined that the film would be popular. At the time I wrote the story treatment, I thought I'd be lucky to just get the film made. The studio

executives hated it. They were confused by the story line, they thought the special effects were too risky, and they were convinced that a picture with the title "Star Wars" would never sell. I just hoped that I would break even at the box office so that I could make the sequels. It was only because Alan Ladd Jr. had faith in me as a director that the picture ever got made. I don't think anyone could have that over 25 years later the series would still be popular.

DVD Now: *How does it feel to still be working with such extraordinary people like John Williams, Frank Oz and Ben Burtt after all these years?*

Lucas: Film is such a collaborative art form and it has been a privilege to be able to work with some of the best. I have known John Williams, Frank Oz and Ben Burtt for the past 25 years. It has not only been a privilege working with them, it is an honor to know them and count them as friends.

DVD Now: *How do you feel about newcomers to the Star Wars family, particularly Christopher Lee and Hayden Christensen?*

Lucas: I knew I needed someone who could convey evil with an air of aristocracy for the role of Count Dooku. Christopher Lee was the right person. He brought strength, wisdom and stature to the role. He has a regal physical appearance and an elegant style. But most importantly he genuinely loves acting and breathes life into every character he plays, no matter how large or small the role.

For the role of Anakin Skywalker, I was looking for someone charismatic, boyish and likeable but at the same time I needed to feel a sense of darkness below the surface. Hayden just had a special quality to him. You get a sense that there's a lot going on inside of him that we don't quite know about yet. Hayden has that sort of James Dean brooding edge that was perfect for the part.

DVD Now: *Is there life after Star Wars?*

Lucas: It's been 25 years since I made *Star Wars: A New Hope* and it will be another three years until I'm finished with *Episode III*. Each trilogy takes 10 years out of my life. I'm looking forward to doing other things. I want to make movies that are more experimental, but I've never had the time. At this point I probably have more ideas for movies than I've got time.



SAMUEL L. JACKSON TAKES ON THE CLONES.

ACTION JACKSON

DVD Now: What was your reaction when you saw the finished film?

Jackson: It was good, man. I was glad to see that I could cut it as an action figure. I knew the walking and talking scenes were going to be fine because they are the easiest to shoot, but it was interesting to see the stuff that goes on around you afterwards. I mean, Yoda was never there when we did the shots. He was added later by the CGI people and the interaction between the special effects and real-life actors worked very well.

DVD Now: You get more screen time in this movie...

Jackson: I was thrilled about that. I get to do a lot more than I did in *The Phantom Menace*. OK, so it's not the lead role but you've got to crawl before you can walk. I'm just glad my character is still alive for the next movie."

DVD Now: Did producing *The 51st State* change the way you worked as an actor?

"Not really. It made me more aware of how movies are made, about how important it is to get things done on time — that sort of thing. But when I'm acting I don't give much thought to that stuff. That's up to the director and the producers. I just show up and do my job.

DVD Now: Some of the other actors on *Attack Of The Clones* got to visit more locations than you...

Jackson: Yes, and that was fine. A lot of my scenes were done on sets, but that's OK — I've already been to most of the locations anyway, either on other movies or on vacation.

DVD Now: Is it dull working in front of a blue screen?

Jackson: Nope. It's fun for me. It kind of feels like I've been doing it all my life. Being an only child and

having an active imagination, I did the same sort of thing in my room as a kid. I fought things that weren't really there and had conversations with people that were just in my head. In front of a blue screen I'm just like, 'Oh, this is the same as when I was a kid'. It isn't a problem.

DVD Now: Doesn't it get a bit uncomfortable wearing harnesses to fly around?

Jackson: Not really. Comfort and safety are the first things the people who make these movies work on. I've never been hurt making *Star Wars* movies. Yeah, sometimes the harnesses might get uncomfortable, but if they start to bite you tell somebody and they sort it out.

DVD Now: How do you rate George Lucas as a director?

Jackson: He's a lot better prepared than most directors you work with because he's in complete control of the *Star Wars* saga. He knows how everything fits together and knows every specific storyline or plot point. I try and give him everything he asks for, sometimes more...

DVD Now: Do you improvise?

Jackson: Yeah, but George pulls you right back in. You show up and you want to do things a little differently, but he makes sure you interact with

the characters — especially the ones that are going to be added later by the special effects guys.

DVD Now: Is it hard to get your head round all the mythology?

Jackson: When there's something I don't know, then I'm not afraid to ask. I've watched all the movies and read a lot of the background stuff. You could spend hours on the net checking out details, but a lot of the time people embellish *Star Wars* lore or just plain make stuff up. You have to filter a lot of things. The only person who really knows how everything fits together is George.

DVD Now: Do you encounter many *Star Wars* geeks?

Jackson: Oh sure. There are people who are obsessed with these movies and often they'll invite you along to conventions. Most of the time I think 'I'd better not go along'. Best to stick with official business.

DVD Now: What was the difference between making *Attack Of The Clones* in Australia and *The 51st State* in England?

Jackson: It's a question of size. The Fox studios in Australia were enormous while the studios we used in Liverpool were much, much smaller. The crews are pretty much the same, though. In both cases the crews were extremely efficient.

DVD Now: Movie effects are getting more and more sophisticated.

Jackson: We're definitely moving towards the next level thanks to CGI. I've been a fan of Hong Kong action films for the past 30 years so I was used to seeing people fly through the air. When *Crouching Tiger, Hidden Dragon* came out and everyone was going 'That's amazing', I wasn't that amazed really - I'd seen it all done before. What was amazing is how effortlessly they made it look.

DVD Now: Are you worried that one day effects will be so good that there'll be no need for actors?

Jackson: No way. You'll always need real people. Audiences like to imagine themselves in these situations and they only way they can do that is through flesh-and-blood actors. You need a real person to relate to.

DVD Now: What's the best thing for you about being in *Star Wars*?

Jackson: It's wish fulfillment. All my life I wanted to be in a swashbuckling adventure movie but no one really makes them anymore. *Star Wars* films are swashbuckling movies but with lightsabers instead of swords. Listen, if George hadn't offered me the part of Mace Windu I'd have gladly dressed up as an extra in stormtrooper gear.



ATTACKMODE



**"READY
ARE YOU?"**

What know you of ready?"



How to be a Jedi fighter with Star Wars stunt co-ordinator Nick Gillard.

THE key to being an ace Jedi fighter comes down to one thing...the feet. So says Nick Gillard, stunt coordinator and sword master on *Star Wars: Episode I The Phantom Menace* and *Star Wars: Episode II Attack Of The Clones*.

The world renowned sword and stunt expert insists that whenever he has to create a Jedi warrior, whether it be with a star like Ewan McGregor or an extra, he has to make sure that his student puts his best foot forward. "The feet is the hardest thing to get right when you are teaching anyone to become a Jedi fighter," says Gillard.

"It's like tennis. But once your feet are in the right place everything else is easy. For instance if you are going to hit someone on the head with a light saber, but you are facing the wrong way, you have to get your feet right to turn. That's the first thing that I see to...the feet. No-one realizes that the feet are so important, that's why so many sword fights are rubbish."

He admits that not everyone can fit into his philosophy of putting his or her best foot forward. "You can get someone who just has two left feet," says Gillard. "So you have just got to make that work."

For *Attack of the Clones*, Gillard was faced with one of his toughest chores when he had to prepare around 200 sword fighters for the film's epic fight sequence. Since the film was being shot in Australia, this meant scouring kendo clubs from Brisbane to Sydney, because Gillard had decided that the most capable people whom he could train would be those who specialized in this form of martial art.

"I went to all the kendo clubs," says Gillard who adds that during each visit he was focusing on the one thing that he knew would lead him to the right sort who could go on to become Jedi fighters. "All I was looking at was the feet at each of these kendo clubs." Once he had made his selection, he spent two weeks of intensive training with the couple of hundred recruits and then about four days of rehearsal before they took part in the huge battle scene. "And I loved that part because it was so challenging," he says.



He says that the style of Jedi fighting, which is an amalgam of every great sword fighting style, has evolved during the course of the record breaking Star Wars series of films. "On *Phantom Menace* we got to 12 moves and now we are up to 18 moves in the Jedi style," he says. "There is now a recognized style of fighting and I reckon that there are about one hundred people in the world who can do it."

Gillard, whose recent credits include *Reign of Fire* (as second unit director, aerial unit director, and stunt coordinator), *Shaft* (second unit director, stunt coordinator) and *Sleepy Hollow* (stunt coordinator), is very enthusiastic about the dedication of stars like Hayden Christensen and Ewan McGregor as they prepared for their Jedi fighter scenes. "Ewan is so coordinated and the easiest of the lot to work with," he says. "And because he is also a little bit aggressive I use that. It's the same with Samuel L. Jackson who has the no-nonsense vibe."

He says that he writes out a script of the Jedi fighting routines that he can then send to an actor like Ewan so that they can begin work on it before they have to get down to shooting the sequence. The attention to detail is scrupulous. Gillard will spend about eight weeks with his stars turning them into Jedi fighters. And with each one he will create a slightly different style. With Hayden for instance, he has given him a fighting style that reflects the character's growth, temperament and coming of age. "Because he is going to be Darth Vader there will be some arrogance as well as some crazy flurries," he says.

Safety is always a priority in Gillard's thoughts as he is instructing and guiding his charges through the Jedi fighter process. "We go to great lengths to ensure everyone's safety," he says. "But you are still going to get hurt fingers and sore legs — particularly if you are fighting Ewan." Gillard, whose sword work has been displayed in *Robin Hood: Prince of Thieves*, *The Three Musketeers*, and *Henry V*, has had first hand experience of just how aggressive a light saber fight with Ewan McGregor can be. Ewan broke one of Gillard's fingers during a rehearsal. "I was too slow," says Nick. Then a couple of days later Gillard had his revenge when, during another fight sequence, McGregor had one of his own fingers broken.

Knocks like that are part of the demanding physical nature of the Jedi fighting scenes. But extraordinary care is taken to make absolutely sure that any threat of serious injury is avoided. "We drill safety into everyone," says Gillard. "For instance I tell them that when you have a light saber overhead and turn in Jedi style then you drop the saber down your spine. That's because if you don't do that the point could take out someone's eye!"



JESUS WAS A JEDI

Cult films inspire religious cult

In the national census held last year, a whopping 70,509 Aussies (0.37% of our population) defined their religion as "Jedi Knight". While most of these freaks were just razzing the government, a small number of Jedi Knights can be counted true believers.

At www.jedireligion.com, all your questions about the true path to becoming a Jedi are answered. At pains to distance themselves from George Lucas' litigious empire, the official line from the Jediism website is: "Jediism is not the same as that which is portrayed within the Star Wars Saga... The Jedi(tm) discussed within this website refer to factual people within this world that live or lived their lives according to Jediism." Some examples of Jediist figures: Jesus, Siddhartha, Krishna, Mathatma Gandhi, and Martin Luther King Jr.

To become a Jedi, you must take the Jedi vow: "I [state your name] am Jedi in my heart, and I am Jedi in my mind, Jedi in my soul, Jedi in my spirit, and Jedi in all that I do. I choose the path of Jedi as a way and means to the Light, to illumination, inner peace, calmness and resolution of spirit, and my profound allegiance to the Light. I vow to uphold the sayings here, and hereby devote my life to the cause of Jedi, on this day and date, [state the day and date], that I in turn may earn the right to be called a true Jedi Knight, and will defend and honour the Light for which I serve."